

CHAPTER II

THEORETICAL FRAMEWORK

II.1. Related Theories

Literature is a creation of imagination which is made by an artist, that consequently it tends to be abstract. This thesis leads literature into intellectual terms to become knowledge. Then the theoretical framework in this thesis will prove that literary study is a scientific study. It means we make a literary study with applying some theories and approaches.

Theoretical Framework is important in this thesis to determine the direction and the limitation in order to achieve the objectives of the study. In this case, the writer uses theory of existentialism and objective theory. Theory of existentialism is important to analyse the existentialism which becomes the focus of this paper, while objective theory is used to support the theory of existentialism.

II.1.1. Theory of Existentialism

As expressed before in the background of the study, that the writer wants to discuss existentialism on the character of Ahab, therefore it is necessary to

apply the theory of existentialism. Usually we know that literature is the expression of society, in this case the writer considers there is an expression of idea in the work. Such expression of idea is mostly known as a form of philosophy, as stated by Rene Wellek and Austin Warren in Theory of Literature.

The relation between literature and ideas can be conceived in very diverse ways. Frequently literature is thought of as a form of philosophy, as 'ideas' wrapped in form; and it is analysed to yield 'leading ideas'.

Since there is an expression of existentialism in the work, so it means a form of philosophy of existentialism.

There are some scientists which express about existensialism, like Frank J. Bruno, Kirkegaard, Sartre, Hugh Holman and William Harmon. In this thesis, the writer applies the explanation of Hugh Holman and William Harmon's existentialism, as it is stated in A Handbook to Literature.

Existentialism is a term applied to a group of attitudes current in philosophical, religious, and artistic thought, which emphasizes existence rather than essence and sees the inadequacy of the human reason to explain the enigma of the universe as the basic philosophical question.

II.1.2. The Approach of Existentialism

Basically the existentialist assumes that existence precedes essence, that the significant fact is that we and things in general exist, but that these things have no meanings for us except as we can create meaning through acting upon them (Hugh Holman and William Harmon, 1986). It refers to the human existence, which is universal for man. In this case, it considers that everyone must have a motivation in his life in order to create meaning for himself as an individual.

The existential philosophy is concerned with the personal "commitment" of this unique existing individual in the "human situation". It attempts to codify the irrational aspect of human nature, to objectify non being or nothingness and see it as a universal source of fear, to distrust concepts, and to emphasize experiential concreteness (Hugh Holman and William Harmon, 1986). It comes from human beings' immediate awareness of their situation, and a sense of meaninglessness in the outer world. This condition produces in them a discomfort, a loneliness by facing human limitations. There is a desire to make meaning in their life by acting upon the world, although finally they do not

succed in achieving their purpose because of their limitations.

Human beings are totally free but also wholly responsible for what they make of themselves (Hugh Holman and William Harmon, 1986). It refers to the fact that every human being has a free will, on condition that the must take the responsibility for it and the will must obey the laws of cause and effect of the universe.

II.1.3. Objective Theory

The writer uses objective theory because she wants to explain the work by regarding it in isolation, that views the nature of literary work in relation with its form or intrinsic aspect of literature, and determines the value without any reference outside itself. The objective theory is one of the theories which are classified by Abrams to analyse literature, as mentioned in his book The Mirror and The Lamp that the other theories are mimetic theory, pragmatic theory and expressive theory.

... the 'objective orientation', which on principle regards the work of art in isolation from all these external points of reference, analyzes it as a self-sufficient entity constituted by its part in their internal relations, and sets out to judge it solely by criteria intrinsic to its own mode of being.

II.1.4. Intrinsic Approach

Intrinsic approach is an approach on literary study, distinctive from extrinsic approaches which concern with the environment and the external causes of literature. In intrinsic approach the study is concentrated on its actual work itself, thus, the analysis is explanatory from its text.

Since the writer of this thesis wants to examine a novel, she must therefore analyse the elements of novel that build it. It is mentioned by Rene Wellek and Austin Warren in their book entitled. Theory of Literature (1978):

This world or Kosmos of a novelist-this pattern or structure or organism, which includes plot, characters, setting,....
(p. 214)

Analytical criticism of the novel has customarily distinguished three constituents, plot, characterization, and setting: the last, so readily symbolic, becomes, in some modern theories, 'atmosphere' or 'tone'. It is needless to observe that each of these elements is determinant of the others. (p.216).

II.1.5. Plot

As confined slightly before, plot is one of the elements of novel, it deals with the narrative structure of novel. The difference between story and plot is explained by E.M. Forster that:

E.M. Forster made a helpful distinction between story and plot. A story is 'a narrative of events' in their sequence. A plot is also a narrative of events, the emphasis falling on causality. A story arouses only curiosity; a plot demands intelligence and memory, thus, plotting is the process of converting story into plot, of changing a chronological arrangement of incidents into a causal and inevitable arrangement. (C. Hugh Holman and William Harmon, 1986).

Plot in fiction does not mean simply the events which is told in the story, but it is the arrangement of those events composed by the author according to their causal relationships.

An author makes a story attentively by arranging the sequence of events to show a unity. In this way, there are elements of plot that construct a plot as unity, namely exposition, conflict, suspense, climax and resolution. Exposition provides a certain amount of information which is important, such as the introduction to the characters, the physical background, and so on. Conflict is the basic idea of a story in which there is an opposition of at least two forces. The exposition starts a situation in which there is conflict and from which it results suspense. Suspense, as mentioned by Graham Little in his book Approach To Literature (1966):

"Suspense arises from the reader's growing concern about which force will win, and how".

Climax is reached when the conflict attains its highest point of intensity, from which the effect of an event in the story can not be avoided. It is the point at which the final decision is made. Then Resolution is the conclusion which adds a suitable finish of the action.

II.1.6. Character and Characterization

To present actions in the story, an author needs character. Dealing with the plot, when an author devises a plot in a story, then he must reveal it through the determinate characters. The definition of character according to C. Hugh Holman and William Harmon in the book A Handbook to Literature is:

... the simpler notion of the presence of creatures in art that seem to be human beings of one sort or another. It is a brief descriptive sketch of a personage who typifies some definite quality.

In arousing interest to the reader, an author has to make the characters as lifelike. The attempts to present such characters are called characterization as mentioned by C. Hugh Holman and William Harmon:

... in fiction (the drama, the novel, the short story, and the narrative poem), the author reveals the characters of imaginary persons. The creation of these imaginary persons so that they exist for the reader as lifelike is called characterization.

There are two methods of characterization, namely descriptive and dramatic methods. It is said to be descriptive method if the character is presented through description and discussion, while dramatic method is shown through the character's speech and action.

II.1.7. Setting

As it is stated by Rene Wellek and Austin Warren that setting, in some modern theories, becomes atmosphere or tone. As a matter of fact setting includes the physical and spiritual background. The physical background is the same with what is called background of a work, namely the description of location and the time or period in which the action happens. The spiritual background is mostly found with the mention of atmosphere. It is the emotional tone of a work, the general environment of the characters like religious, social, and emotional condition in which the characters in the story-telling move.

CHAPTER III

ANALYSIS OF EXISTENTIALISM IN HERMAN MELVILLE'S MOBY DICK